

The Gowns that Swish in the Spring Have Ruffle-y Little Sleeves. And the Jacket Is Only a Little Cape Extending Down to the Waist Line

A White Chemisette and Undersleeves Show in Spring Gowns—Often There Are No Over-sleeves of Cloth—Belts Are High, Especially in the Back—Three Examples of the New Styles.

By Annette Bradshaw.

ALMOST without exception the smart afternoon gown for spring shows a white chemisette and undersleeves. These are usually most elaborate, being formed of combinations of handsome laces with delicate muslin.

Frequently they are parts of an entire waist, so that the coat of the gown can be removed. A trimming of narrow bands or bows of the same color as the gown itself brings the lace bodice into complete harmony with the rest of the costume, so that when the coat is removed there is not that suggestion of separateness that the white waist and colored skirt usually have.

No Long Sleeves.

Many of the sleeves show a series of ruffles over a puff to the elbow. There are no long sleeves in these gowns. Elbow length, or a little longer, are the only ones that find favor.

Often there are no oversleeves of cloth, the lengthened out shoulder giving sufficiently the effect of a sleeve. In fact, the jacket of one of these dressy suits is often nothing more than a little cape, extended to the waist line in back and front. When there are oversleeves, they are of the very loose, kimono order, or else are gathered into a cuff so loose that it allows ample room for the fitted white undersleeve to show below it.

Of course, all belts are high, especially in the back, with skirts ample and long, although there is no bulkiness around the hips. Here the skirt is gored to fit smoothly, or laid in flat plaits or very even gathers.

An Elaborate Gown.

Number one is a rather elaborate gown of beautiful tulle. The waist is fitted, slightly draped. Along each edge of the bodice are attached wide velvet ribbons of the same shade as the silk. Crossing in front, the ends are fastened to the middle of blue tulle with passementerie buttons.

Below the bodice and over the sleeves extends a ruffle of tulle lace, which narrows as it approaches the belt. On the chemisette of the tulle lace, following the V-shaped line of the bodice, is a bias band of blue tulle. The puffed sleeves are finished with three frills of lace at the elbow.

A lace jabot hangs from the collar over the blue silk band. The little straw turban is trimmed with an enormous shawl of blue tulle ribbon.

Distinctly Empire.

Number two is more distinctly Empire, being made of very soft New Zealand gray-blue shade. Broad fronds, shaped like revers, are tucked on the shoulders and extend to the top of the very high collar. A band of the material is stitched around the edge of the little vest.

The dress is made of gold and white, with a band above it of apple-green silk.

The dress is in two parts. The upper of the material gathered into a large square buckle of gold. The lower part is of black satin, embroidered. The skirt is gathered very finely all around.

Overstitches of the material are trimmed with a stitched band. The under blouse and sleeves are of silk muslin, with yoke and ruffle of fine lace. A bow of black satin ribbon further trims the elbow sleeves.

The green straw hat is trimmed with flowers and tulle in pink and lavender shades.

Pale Pink Cloth.

Number three is of pale pink cloth, the waist and sleeves all in one. Tucked from each side of the bodice. A narrow shawl collar is of liberty silk, in the same color as the bodice, and is tied in front in a four-in-hand with fringed ends. The skirt is of violet satin trimmed with large black buttons.

The skirt is laid in a few loose pleats, with one wide tuck around the bottom. The yoke and sleeve, of net and lace, have touches of violet in satin ties at the neck and elbow. Ruffles of lace over a puff of net form the sleeves. The hat of straw and plumes is a combination of moss-green and wood-brown, which accords beautifully with the delicate pink of the cloth gown.

ROOSEVELT'S TEETH.

Something Being, but Evidently Not Being Sharpened.

WASHINGTON, March 29.—President Roosevelt spent yesterday with his dentist.

"Having his teeth sharpened," said a railroad president, "the president said, 'They don't need sharpening,' said another railroad man."

THE PRODIGAL SON!

came home of his own accord. But don't expect as much of your missing Watch Ring, Purse, Overcoat, Locket, Scarf, &c. They must be "coaxed" to return. A "Lost & Found" Ad. in the



Season Closes at the Metropolitan.

THE season of 1906-7 was brought to a close last evening at the Metropolitan Opera-House with a performance of "Parsifal." The Occident audience filled out after the last act in a silence that was more appreciative and significant than the continued applause at the end of the second act, which called out the radiant Madame Fremstad and a florid display of Easter flowers, while Mr. Burgstaller gracefully bore away a sheaf of lilies, and Mr. Heris was presented with a well-earned laurel wreath. This act was the same as at the previous performance this season, and both interpreters and audience felt the significance of the music and the day.

Madame Fremstad was an excellent voice, and brought all the witchery of her personal beauty and great vocal power to the role of the many-sided Kundry. Mr. Burgstaller is at his best in the title part, though his voice still shows some signs of his recent indisposition. Mr. Heris was as ever a dignified and sonorous, if long-winded, Gurnemanz. The Knights of the Grail seemed to have their minds upon the terrestrial journey which begins for them shortly, and the celestial journey of which they sang. However, the Flower Maidens were as alluring and vocally charming as ever, and made up for the tonal shortcomings of the Brethren. The sellers of librettos and most of the traits of the singers made one last frantic effort to dispose of their wares to the dispersing audience, and the great entrance doors closed for the last time this season, but they did not fear to be welcomed back on the 11th of next November with the heartiness which could not be expressed in the semi-religious atmosphere which permeated last night's farewell.

Calve Twice Next Week at Manhattan.

ALIVE will sing twice at the Manhattan Opera-House next week, on Monday and Friday evenings.

Mr. Hammerstein announces no novelty. The full programme is as follows:

SUNDAY—Popular concert, conducted by Campanelli, who in commemoration of the birth of Haydn, will play Haydn's third symphony, "Russ. Zeppilli, Dalmatians, and Arimand will sing.

MONDAY—"Carmen," with Calve and Hammerstein.

WEDNESDAY—"Martha," with Calve and Hammerstein.

FRIDAY—"Carmen," with Calve and Hammerstein.

SATURDAY—"Aida," with Calve and Hammerstein.

SUNDAY—"Parsifal," with Calve and Hammerstein.

MONDAY—"Carmen," with Calve and Hammerstein.

Rush of Spring Plays To Come With Easter Week

There will be a basketful of fresh offerings at the theatres for Easter week. The spring crop of plays and variety will be given to the list by the arrival of a new extravaganza. A reasonable incident will be the return of "The Spring Chickens" to Daly's.

Signor Novelli will offer added evidence of his versatility at the Lyric, and among other events of a lively week will be the establishment of a stock company at the Lincoln Square Theatre.

Kyrle Bell will come to Wallack's on Monday evening for a two-week engagement in a romantic comedy, "The Love of a Fool." This play, by Harley Manners, is based upon Mrs. Arthur Kennard's novel of the same name.

On Thursday evening at the Empire Theatre Miss Ethel Barrymore will drop "The Silver Box" and revive Capt. Marshall's farcical romance, "His Excellency the Governor."

For his third and last week at the Lyric Theatre Enrico Novelli will appear in the following repertoire: Monday—"Kean," by Dumas, per; Tuesday—"Julius Caesar," Wednesday—"Twelfth Night," Thursday—"Charles Reade's 'Black and White' on Friday—afternoon and Saturday night: "The Merchant of Venice," Friday evening.

Richard Carle, in "The Spring Chickens," will return to Daly's on Monday evening for a three-week engagement.

Thesen's "The Pretenders" will be played by the Yale University Dramatic Association in the grand ball room of the Waldorf-Astoria on Tuesday and Wednesday evenings.

At the Garden Theatre Ben Greet's Players will complete their engagement.

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There is only one "Bromo Quinine"

That is Laxative Bromo Quinine.

Similarly named remedies sometimes deceive. This first and original Cold Tablet is a WHITE PACKAGE with black and red lettering, and bears the signature of E. W. L.

Two extra concerts by the Philharmonic Society will be given in Carnegie Hall on Friday afternoon and Saturday night of next week. Tchaikovsky's "Patriotic" symphony, Rubinstein's piano concerto in E flat and the overture to "Tannhauser" make the programme. The soloist being Lavinia, there will be 15 players in the orchestra.

Manuel Klyn and his new orchestra of twenty-five players, almost all Americans, will give their first concert at the Hippodrome on Monday night, April 1, at 8 o'clock. The programme will be as follows: "The People's Choral Union" under Dr. Frank Damrosch will sing Handel's "The Messiah" at the Hippodrome a week from to-morrow night.

Students of Mrs. Joseph Middlekauff will give a musicale at the Hotel Astor next Thursday evening.

A farewell recital has been arranged for Ossip Gabrilowitch at Mendelssohn Hall on Saturday afternoon, April 13.

Rebecca Lohman, who made a favorable impression when she played recently with her distinguished husband, will give only one solo recital at Mendelssohn Hall on Tuesday afternoon.

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RISKED LIFE TO SING WITH CALVE

Miss Trentini, Who Left Sick Bed to Sing in "Carmen," Has Relapse.

Miss Emma Trentini, affectionately called "L'Enfant Terrible" of the Manhattan Opera-House, is critically ill at her apartments, in West Thirty-fourth street, and to-day her physicians are alarmed.

Miss Trentini has been ill for two weeks, but on Wednesday last was so determined to sing again with Mme. Calve in "Carmen" that she got out of bed and went to the opera-house. Mme. Giffert had been engaged to sing the role of Frasquita. Mr. Hammerstein, not thinking Miss Trentini would be well enough to appear. The young singer said to the manager:

"I want to go back to Italy and say I have sung with Calve."

Mrs. Hammerstein agreed, and Miss Trentini appeared. The strain was too great for her strength, and that night she suffered a relapse.

ment by giving "As You Like It" on Monday; "Much Ado About Nothing," Tuesday; "Everyman," Wednesday afternoon; "Julius Caesar," Wednesday evening and Saturday afternoon; "Twelfth Night," Thursday; "Charles Reade's 'Black and White' on Friday—afternoon and Saturday night; "The Merchant of Venice," Friday evening.

The Social Whirl, with Maude Raymond, Ada Lewis, Charles J. Ross and others of the original cast, will come to the Majestic on Monday evening.

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